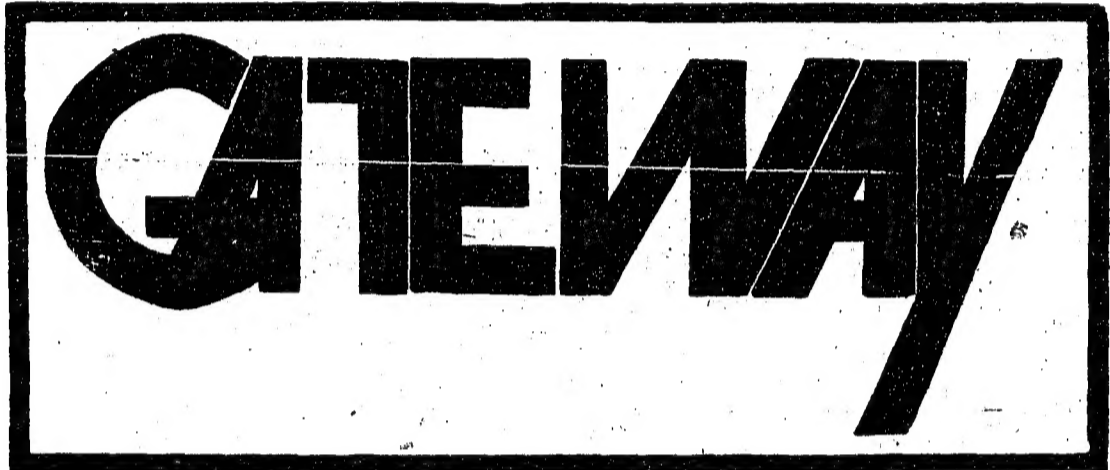




Mrs. Norman Batt, president of the Citizens' Action Association, speaks her piece at the open hearing. Pictured from left: Mr. Batt, Ed Connors (background), State Senator P. J. Morgan, and ecologist Jim Malkowski.



Vol. 70, No. 60 July 2, 1971 University of Nebraska at Omaha

After 10-7-3 Tally

Senate Censures Naylor

A resolution "to censure the President" passed the Student Senate at its last meeting by a 10-7-3 vote, and has in effect tested the viability of the Senate in establishing control guidelines which accrue to that body concerning recognized campus organization.

The censorship, moved by graduate senator Fred Adams, provoked somewhat heated discussion in the Senate following an earlier report on the recent investigation into discrimination allegations against Chi Omega sorority.

Student President and head of the investigating committee Jim Zadina had filed the final committee report with the Senate after reviewing the order of events which led the committee to suggest to President Naylor Chi Omega be denied privileges open to university affiliated organizations.

Zadina told the Senate President Naylor had decided to seek another response from the National office of the fraternal organization, and that he had received a call from the office from Mrs. Bowker, national president, who said the committee's questions would be answered.

Zadina Writes To President

The Student President then read to the Senate a letter he had sent to the President after learning of Naylor's decision to disavow the investigating committee's resolve to remove official recognition to the sorority.

The letter referred to a statement by President Naylor to Mrs. Mary Love Collins, president emeritus of Chi Omega nationally, which read, "Zeta Delta chapter of Chi Omega Sorority will not be recommended as a recognized campus organization for the 1971-72 school year until the following actions take place." The letter then listed the alternatives for recognition the Senate investigating committee drew up.

Zadina's letter questioned the current status of the sorority on campus and he said "one could arrive at a number of conclusions." He noted either the sorority is no longer a recognized organization, it is recognized until the beginning of the 71-72 school year, or it will continue to be a recognized organization until the Senate evaluates Chi Omega's ensuing third response.

Senate Not Hasty Or Vindictive

He finished his written statement upholding the committee's recommendations in total, and noted, "(T)he Committee and Senate action certainly was not a hasty or in any way a "vindictive" action, but instead shows the Senate takes very seriously its responsibility to insure that all students are treated equally."

Naylor explained his action to Zadina, stating in a letter dated June 24, "I just did not feel that Chi Omega had fully understood and dealt with my previous communication with them and I, therefore, did not feel that as serious an action as recommended by the Investigating Committee should be taken so quickly."

He also told Zadina, "I am anxious to have this matter settled as quickly as possible, and you have my full assurance that I will not unnecessarily delay this matter."

Apparently, the Senate felt Naylor's action was an unnecessary delay, and after the report by Zadina the body was in somewhat of a quandary as to what action could be taken to give evidence of their displeasure.

Discussion continued without a motion on the floor until Engineering and Technology Senator Mary Wees called for the Orders of the Day. No more was said concerning the matter until Adams' resolution was brought to the floor later in the meeting.

Winsor: 'Ask For Resignation'

Herb Winsor, Arts and Sciences Senator, claimed, "President Naylor seems to be extremely tolerant of racism. Perhaps we should ask for his

(Cont'd on Page 6)

What's Inside

- UNO Looking At
 - Athletic Club p. 7
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 - Independent Study Plans Underway p. 6

Western Residents Seek Another Plan

Angered and concerned residents of the area just west of the current UNO campus flocked to the Eppley Conference Center last Tuesday evening to "offer an alternative" to the recent campus plan offered to the university by Caudill, Rowlett, and Scott architectural firm.

The residents, under the name "The Citizens' Action Association" were represented by Arthur O'Leary, a local attorney, who told the assembled crowd, Regent Kermit Hansen, and President Kirk E. Naylor the association proposes an alternative solution "in a hopeful vein as homeowners and friends of the university."

At the public meeting, the second of its kind, Ed Connors, resident of the area in question and an architectural graduate from the University of California-Berkeley, claimed the plan offered by the Texas firm was "selfish and wasteful."

He labelled the plan "antiquated" and said it would provide UNO with "inadequate facilities and a big, ugly, expensive parking lot." He then suggested the university explore the concept of a "high density" campus.

Previous Campus Plan Developed

He pointed to the University of Illinois at Chicago Circle as an example where the high density-concept has worked. He pointed out that the Chicago institution handled 20,000 students on a campus relatively the same size as UNO.

He mentioned a previous campus plan done for the Municipal University of Omaha which called for the use of the density concept. He said he looked at newspaper clippings of Nes Latenser's statements concerning the current expansion of the Milo Bail Student Center, and he understood Latenser and Sons architectural firm had drawn up a plan to accommodate 20,000 students on the present campus grounds with the addition of the ravine in Elmwood park.

He listed benefits he thought could be derived from a dense campus concept which included, lower expansion costs, tighter security, and a sense of place for UNO students. He then asked the Board of Regents to ask CRS to develop an alternative plan centered around either the high density campus idea or satellite campuses.

'Done The Best, Cared The Most

Jim Malkowski, Director of Fontenelle Forest and an ecologist, spoke at the hearing from an ecological standpoint. Malkowski, an opponent of the joint use agreement between the university and the city of Omaha for the Elmwood ravine, said he believed "the plan could be ecologically and environmentally improved."

He mentioned the university should be committed to using scarce resources to their best advantage, and concerned with community problems, listing the environment as falling under both of these headings. He said the university is planning to take the homes of "the people who have done the best and cared the most" for their property.

Mr. Pennie Z. Davis spoke of an Omaha tax revenue loss if the university were to unseat the affluent residents. He said the property values in the area amount to between \$5-6 million, and total yearly property taxes amount to about \$125,000. A statement released by the Citizens' Action Association quoted property values at "a total assessed value of \$3.2 million and tax expenditures of \$106,000 yearly."

Mrs. Norman Batt, president of the organization, took note of the shuttle system used for UN-L students from the Fairgrounds to the university, and suggested UNO adopt the same plan with Ak-Sar-Ben. She also thought the university should hold off on its plan until the planned Omaha mass transit system is further developed.

Ak-Sar-Ben Will Be Used

Director of Campus Planning and Development Rex Engebretson told Mrs. Batt the university had every intention of trying the Ak-Sar-Ben plan, but it had inherent difficulties because it is often used for other events. He said further talk of adopting the proposal already planned "is like beating a dead horse."

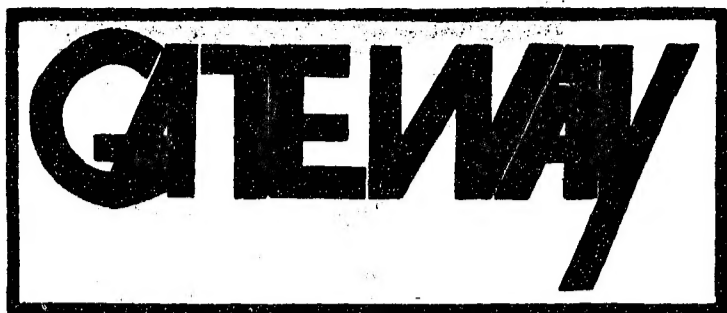
Heated discussion ensued the planned speeches as the floor was opened for questioning by Regent Hansen. One area resident suggested it "was time to look at dropping some programs instead of expanding."

Others called the adoption of the plan by the Board of Regents "a dereliction of duty" if they do so at the July 12 meeting.

The hearing concluded with a request by Mrs. Davis for a meeting of all eight Regents and the university Chancellor with the group before the next Regents meeting. Hansen said he was personally unable to accommodate her suggestion.



Graduate Senator Fred Adams moved to Censure Naylor.



Published by and for the students of
University of Nebraska at Omaha

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Gate Crashers

The Gateway invites your comments and letters throughout the summer sessions. Letters should be type-written and double-spaced. The editor reserves the right to consolidate larger letters, and to accommodate space shortages, letters should not exceed two or three pages. Deadlines for letters will be Tuesday mornings before the ensuing Friday issue.

Yelkin Blundered

Athletic Director Virgil Yelkin has said the removal of the "Ouampi" insignia will have considerable effect on his department.

Now is a fine time to complain. He was not present when the Student Senate debated the matter. At that time, football coach Al Caniglia refuted Senator Jim Tyler's charge that the change would be extremely costly for the Athletic Department.

Coach Caniglia said they are always replacing old and worn uniforms, so the cost would not be prohibitive.

The only other expense the department could encounter is on their printed materials. Next year's football schedule cards and posters have already been printed.

However, before the university purchased these items, an athletic department official was informed of the impending Senate move. Possibly to show his "independence" from the Senate, he decided to continue with the printing order in spite of the possibility of the Ouampi abolishment.

Hank Shrink
(Cont'd on Page 8)

Editorial

Listen To Students To Hear 'Money Talk'

Let me make one thing perfectly clear: money talks.

Consider, if you will, the Citizens' Action Committee which speaks for some of the residents just west of the university. Earlier this week, these people complained at an open hearing their homes were being "selfishly" taken by the university if the campus plan submitted to the Board of Regents meets with approval at the July meeting.

The group pointed to Creighton University's expansion as an example of considerate and well-planned expansion and use of land. It is an established fact Creighton owns and expands into "slum" property, but for some reason the same cries of anguish that these residents proclaim are not as widely heard or considered when coming from poorer home owners or renters.

The CAA claims to be "a friend of the university," but where were these friends when the university was fighting the governor and state legislature for adequate funding? The group complains to the university as "citizens and taxpayers," and further claim to be the ones paying for the university. Nothing could be further from the truth.

In this great country of ours, the 351 richest people do not pay a single cent in taxes. Perhaps none of the residents have reached such a level of income, but you can be sure the tax dollars of the upper class are not what keep this university in operation.

The university has bent over backwards to give these people every opportunity to address

themselves to the campus plan, and they have responded with a request that the university spend more of its skimpy funds to develop an alternative solution to the campus expansion problem. It takes no genius to suggest the university build a campus similar to the University of Illinois at Chicago Circle, but it would take more than a genius to see to it the university receive adequate funding from tight-fisted public officials.

We know who pays for the bulk of educational costs at this institution — it's the students. As a matter of fact the percentage of total costs the students pay closely parallels a private school. When the western residents ask, "Who do you think pays for this institution?" they are attempting suicide.

If the residents are truly friends of the university let them use their gold-lined throats to exert pressure on the legislature to appropriate adequate funding for the plan they want the university to follow.

As long as money talks, the university should listen to the students first and foremost. Not only do they pay most of the costs, they are taxpayers as well.

For some reason it is hard to muster a great deal of sympathy for this group of people who have the financial mobility, generally speaking, to live in nearly any area of the city.

Unfortunately, the University of Nebraska at Omaha barely has the financial mobility to move west.

Summer On The Tongue

A Good Apple In City Cider

By Dan McMullen

the city government while doing research work and picking up four credit hours on the way.

Paul suggested a Junior City Council to the mayor. The idea would have been to have segments of the city represented, primarily composed of area and ethnic group youths of Omaha.

Out of this develops the Youth Advisory Board which in Paul's words is "trying to develop some kind of power now."

The mayor's initial reaction was "I don't want another Do-Nothing committee."

Right on Mayor! Now let's get to work on the city council.

Paul was a seminarian like Mayor Leahy. "The mayor is an informal type of guy. You have to be that way; it's the only outlet you have in the seminary," said Paul.

"He's just a liberal at heart but he just doesn't know it yet," he added.

What about the refusal to let "Hair" to be shown in Omaha?

"I'll bet you won't find a city in the country that will allow "Hair" to be shown in its civic auditorium. If the Orpheum was used for the showing, I don't think the mayor would have said anything," Paul commented.

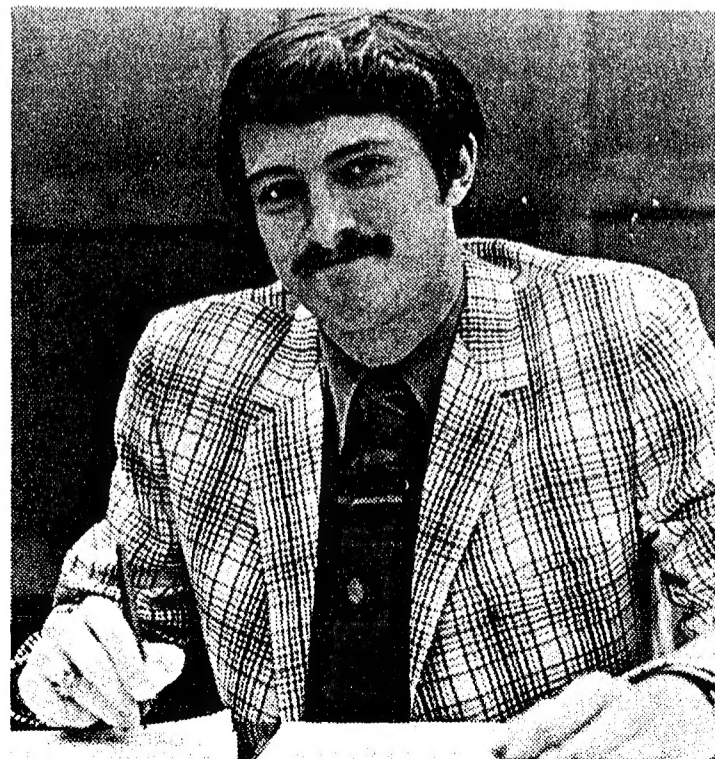
Summer on the Tongue is interested in what would make this city more attractive to the young. It seems they are cut from the scene because they are under the drinking age.

It was strange while speaking of the lack of meeting grounds for the young, Paul raised the question of the drinking age.

Paul feels drinking is a social vehicle, not a device to get drunk. He spoke favorably towards lowering the drinking age so there is room for the young to come together.

It is worth considering that it may be possible there would be a comparable number of youthful irresponsible drinkers as there are within the ranks of their overseers. Remember, the

(Cont'd on Page 6)



"Good apple" Paul Strawhecker thinks Omaha is worth sticking around for.

Dick Solowicz: Versatile Dramatist

"The theatre has, in many instances, ceased to be relevant; whereas, movies have done a tremendous job capturing what is happening today." So says Dick Solowicz, producer-director, and actor with the Westroads Dinner Theatre.

This criticism of contemporary theatre is from a man with over 300 stage credits in a professional career "totally devoted to the theatre."

He started his entertaining talents as "Billy the Brownie," a local radio show in Milwaukee, when he was three years old. Having suffered from congenital cataracts, young Solowicz couldn't see until his third birthday and an ensuing operation.

Solowicz explained he was somewhat of a "local celebrity" when he was young because of the uniqueness of his situation. Because of his activities as a child he also developed rapidly and was somewhat precocious.

He remained a child star until he "was bumped by two make-believe elephants." He remained active in entertainment throughout elementary and high school, and performed at area community playhouses.

He graduated from the University of Wisconsin with a degree in exceptional education. In college, he generally concentrated in speech therapy. After graduation he taught for a year before entering the business world as a personnel director in Milwaukee.

He maintained this position for 7½ years before he quit industry in favor of the theatre. This seemed to be the merging of the practical position and life interest of the artist. He was hired as producer-director for a Chicago Theatre-In-The-Round set up which parallels the younger Omaha version under the same corporation.

woman who are not familiar with theatrical production.

This pretty well limits the selection of productions to musicals and comedies. These are more popular with essentially inexperienced audiences because they are light, and not so deep as to inhibit understanding of the elemental themes of the plays.

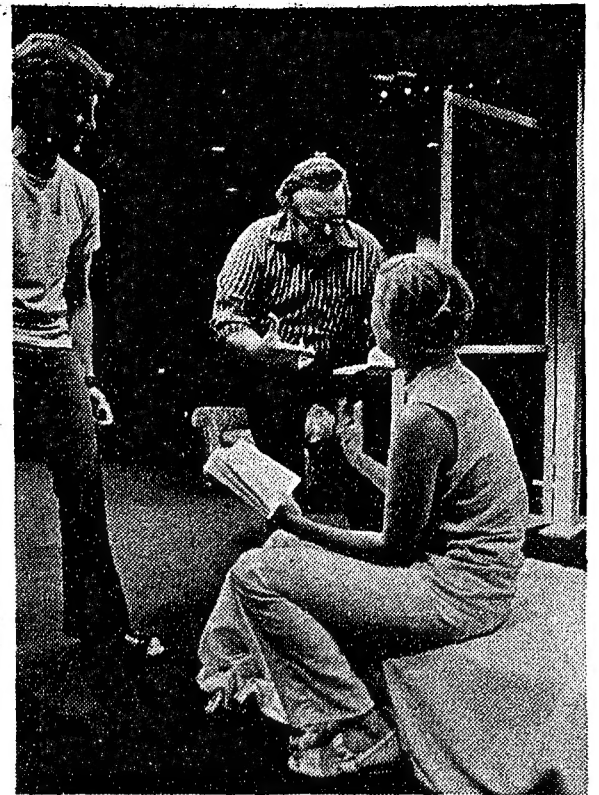
Solowicz noted only about 30 dinner theatres of this variety exist in the country, and Omaha is fortunate to have the opportunity to "see a professional performance and to have a meal" for a reasonable price.

Eight Performances Weekly

The producer-director goes through eight performances weekly, and two weeks of every four also include rehearsal for the next production. This, of course, is time-consuming, particularly for Solowicz who must concentrate on acting as well as directing, and meanwhile carry on business functions expected of a producer.

He admits he would rather relegate his talents entirely to producing and directing rather than carry the big parts in productions as he does now. He noted his performance as a director is affected adversely, proportional to the magnitude of his acting roles.

Along with other elements of management, he is responsible for selecting the productions the professional troupe will undertake. His personal favorite playwrights include Moliere and Assinov, and he insists Neil Simon is the best contemporary dramatic humorist. He thinks Simon is breaking away from an "easy laugh" routine and becoming a deeper social critic.



Solowicz (middle) explains...

across a belligerent crowd like he occasionally did in Chicago.

He believes "the theatre is damaging the theatre" and points to astronomical costs of production, particularly on Broadway, and very few talented contemporary writers to substantiate his claim.

Does he write himself? "I've written radio scripts and industrial shows, but never a play as such," he proclaimed. He is currently working with fellow actor Darrell Jensen on a television script for a weekly one hour series for a national television network.

He said he couldn't disclose the full particulars of the work, but said it would be a contemporary reflection, and based on an actual happening in Nebraska. Co-author Jensen, a Chadron State graduate of '70, said Solowicz "taught me everything I know about comedy."

When on or off stage, it is hard to separate the acting Dick Solowicz from the real. The warmth he exudes on stage and off is real.

For example, the irresponsibility of Murray Burns in "A Thousand Clowns" is quite unlike Solowicz himself. Likewise, the careless, reckless features of Vito Velasco in "Barefoot In The Park" is not characteristic of the talented dramatist.

In some of his roles, he is called upon to blend the comic and the tragic. "If you can do it honestly," he commented, "Then it's all right. Sometimes, in a script, pathos will be thrown in dishonestly just to show something deep and heavy."

Became A Slob

He said sometimes his acting role affects his real personality temporarily. He said while he was portraying Oscar in "The Odd Couple" he found himself "being a bit of a slob" around his home.

He describes himself as "happily single" with a side interest in "gourmet cooking." He revealed that his several portrayals of different characters, coupled with his interest in biographies, has given him certain insights into human understanding.

He reads about five books a week, along with the reading involved in directing a play. He reads each play "25-30 times" before directing it. He said he tries "to have the whole play committed to memory" before jumping into directing, while creating pictures and images of direction in his mind. "Then in rehearsal I find I have to throw all the pictures out and work from scratch."

The problem of helping the other actors while cultivating his own character is a real one. "The whole thing is not being able to give enough time to the actors, I'm being spread pretty thin."

"When you are involved in a scene, sometimes it gets pretty hard to really see them. Fortunately, by now I have a good sense of what is going to work well visually."

The versatile performer has also "worked with a great many stars." He played a minor role in "Gaily, Gaily" with Brian Keith and Bill Bridges. "I played a German sausage maker," said Solowicz who said the story was about young Chicago journalist Ben Hecht.

He said there is a good deal of difference between acting for a movie and a play. "In movies, you can do take after take until the scene is right, whereas in the theatre you only have one chance," he observed.

Also, in movies the final product is bigger than life, thus actors must be conscious of "acting small" because they are so big on the screen, according to Solowicz.

Like most of us, he has his own favorite actors. "I like Sir Lawrence Olivier, Peter O'Toole, and Katherine Hepburn," he said, "And I've always been a fan of W. C. Fields."

After being in strictly theatre work for seven years, Solowicz says he can't "conceive of myself in another line of work." His one unfulfilled aspiration in life is to own his own theatre. "This would give me the independence I want, and I want to do the shows I want to do."

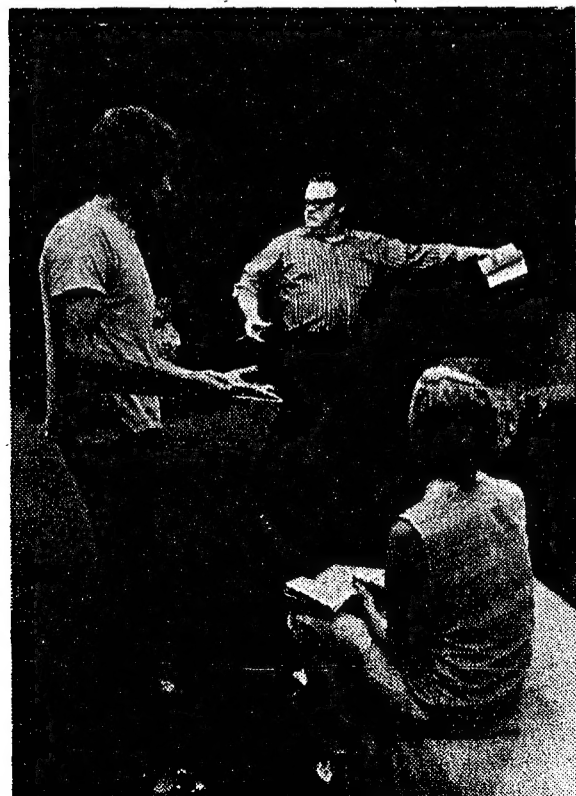


Flaps his wings...

Came Last August

Last August he matriculated to Omaha to help found the Westroads Dinner Theatre. Before that time the versatile dramatist had done about 35 musicals in a row. He intimated he hasn't had a vacation from the theatre for seven years. He likewise commented it doesn't really bother him to be involved in his work "seven days a week, 12 hours a day."

The dinner theatre concept, according to Solowicz, is "pure escapism." He said the aim of the dinner theatre is to introduce drama to the man and



And strikes a heroic pose.

Imaginary Invalid Favorite

His favorite personal portrayal was Argon in Moliere's "Imaginary Invalid," and points to "Can-Can" and "The Fantastiks" as his favorite musicals. He leans toward comedy as his favorite element of the genre. "Unlike most actors," he suggested, "I don't really have any aspiration to play Hamlet."

Solowicz casts each show, but when the theatre was doing musicals he maintained a resident company. He said "in musicals you can get away with a lot more because it is not as real" as other dramatic productions.

Because the theatre was losing money, it now shies away from musicals. The prevalence of Neil Simon comedies cannot go unnoticed as five of the last seven productions have been Simon-authored.

He noted theatre-in-the-round stage arrangements have their advantages as well as drawbacks. "I like the freedom of movement," the productions afford, "because in proscenium you are working with that fourth wall, and it inhibits audience reception of communication."

On the other hand he feels "sometimes you have to move too much" with the circular open stage. "The actor also expects more from the audience because of sight lines" and the impressionistic sets which must be utilized.

Somewhat disappointed in the acceptance of the dinner-theatre concept in Omaha, he characterizes public response as "slow." He pondered, "I don't think we do bad productions - we do some darn good shows."

He said the familiarity of the title of the play has a great deal to do with the response by theatre goers. He likewise said a great deal of the dinner theatre's customers are repeat patrons.

Most recently, "The Odd Couple" received the greatest support from Omahans. On the other hand, "Never Too Late," "one of the funniest shows we've done, was not a household word like 'The Odd Couple,'" and so it didn't do as well at the box office.

He said the audience response is generally good for the performances, and commented he hadn't run



Walter Matthau, who starred in *The Odd Couple*, tries his hand at another Neil Simon comedy, *Plaza Suite*.

'Plaza Suite' Often Dull

Starting as a simple drawing-room comedy, *Plaza Suite* (Cinema II) finishes as a simple situation comedy.

It features Walter Matthau in three roles: the long-married, wayfaring businessman, the rich, over-sexed playboy Hollywood movie producer and the volatile, persecuted father of the bride.

His performances come through in a rather odd manner. First, you say, there's Walter Matthau playing a middle-aged husband. Then, there's Walter Matthau playing a producer, and finally, a father.

That's a major problem. "Gee whiz," they say, "he's playing three parts," as if such a thing were amazing. It is amazing, because the impression is Walter Matthau, and not the characters he's trying to portray.

Set (in entirety) in Room 719 of the Plaza Hotel in New York, *Plaza Suite*, as the credits proudly proclaim, is a Neil Simon play ... and one he should apologize for.

It features all the cliches from the great Spencer Tracy-Katherine Hepburn films, with flashes to the memory of other great comics like Rosalind Russell, Ray Milland, Jack

Carson and Cary Grant.

With dialogue like people talked 15 years ago, the "play" comes complete with theatrical devices: prolonged gestures, over-exaggerated facial expressions and the kind of bodily movement from pieces of furniture to windows to pieces of furniture to doors that only the stage imposes upon a production.

But this isn't a stage production; it's a movie. No, it's the stage on film ... except for about three outside shots, all of which feature the hotel itself.

Only the first episode has any real meat to it, as both Matthau and Maureen Stapleton as his long-suffering wife are effective in conveying the hopelessness of mere cohabitation.

In this part, the lines are fairly crisp, expressions relatively genuine and the humor mixes with tragedy to become generally believable.

The second episode, which features Matthau as Jesse Kiplinger, Hollywood producer on the go, falls flat. As a leering lecher who tries every trick in the book to get his girlfriend from "back when" into bed with him, Matthau is almost silly. Lee

Grant, as the slowly inebriating object of the hunt, is appropriately awe-inspired and impressionable.

The third act finds Matthau trying to get his daughter out of the bathroom in time to get married. She simply won't unlock the door. Hubby and hassled loving wife (Barbara Harris) perform well as they go through every routine ever invented for getting into a locked room.

They try knocking down the door, climbing on the ledge, sweettalk and yelling but all else fails until her fiancée, delightful Borden Eisher, tells her to cool it and she relents.

Though the slapstick routines and exaggerated situation are done very well in act three, they've all been done before.

Plaza Suite is brought to you by the people who brought you *Love Story*. Director Arthur Hiller has a definite problem, directing in only one room, so one really can't speak on direction.

The music by Maurice Jarre is very nice, adding at moments a rare, elegant quality. Unfortunately, the moments are too rare.

T.S.

'Summer And Smoke' First Repertory Offering

A simple love story, zany dramatics and Irish comedy are the diverse ingredients of the University of Nebraska at Omaha summer repertory theatre schedule.

The UNO summer theatrical season will open July 8 with "Summer and Smoke," a love story by Tennessee Williams. Main characters are a minister's daughter and a doctor who live in the South at the turn of the century. The director is Dr. Edwin L. Clark, professor of speech and director of University Theatre.

"Masculine mystique" will be examined in the UNO production of "The Knack." Ann Jellicoe has written this comedy about what happens when a young lady, looking for the YWCA, enters a flat inhabited by three young men in London. Zany dramatics keynote this UNO production, directed by Robert Moore, assistant professor of speech and drama. The show opens July 9.

Opening July 15 is the UNO production of "Playboy of the Western World." The Irish comedy by John Millington Synge is set in a pub. The characters are "earthy types," and the self-styled hero is a "gentleman" who thinks he has just killed his father.

Repertory theatre production dates are: "Summer and Smoke," July 8, 10, 16 and 22; "The Knack," July 9, 11, 17 and 24; and "Playboy of the Western World," July 15, 18, 23 and 25.

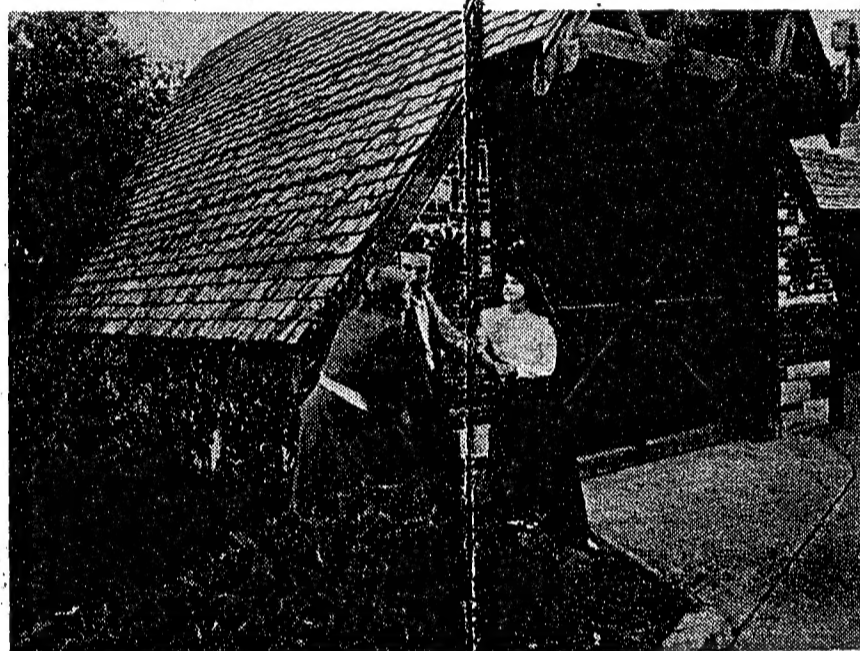
Curtain time will be 8:30 p.m. Fridays and Saturdays, and 8 p.m. Sundays, in University Theatre. Tickets cost \$1.50 each for the public and will be on sale the week before each production, or at the door the night of each show.

Nine UNO students form the nucleus of the summer repertory theatre company. Each of these students receives \$250 for carrying out acting and production duties.

Set designer Ralph Murphy, is designing platform units and other scenery pieces to be used for all three productions.



Jim Fitzpatrick and Sharon Phillips play cat and mouse (above) in *Playboy Of The Western World*. Below, it is tug-of-war for the dashing handsome prize.



In Medias Res

Top 100—Sales, Not Art, On

By Todd Simon

Hot 100 record charts and radio station surveys are a racket! They are self-serving, conniving edifices that entice the American public into buying music they don't really want but think they want.

True or false?

True, they tell which records are selling best and which artists are making more money, a sure attraction for people who'd like to be able to say "golly, guys, I've got the new James Taylor, Three Dog Night, Crosby, Stills, Nash and Young and Paul McCartney albums."

They tell you how long they've been on the chart, what record company it's on and who produced it, all the necessary information needed to determine how big a hit the record is. If it has a little red ball on the chart next to it, it's a sure thing, it sold a million.

And we're paying through the nose for it. The record companies have recognized the mass appeal of some artists and used it to their commercial advantage. Simon and Garfunkel's *Bookends*, released in 1968, started the trend by costing a full dollar more than other albums.

Others quickly followed. Johnny Cash, Andy Williams, The Beatles, Three Dog Night, Moody Blues ... Artists who had established a good sales record were priced higher, and still are in most cases.

All this means record buyers are often paying an extra dollar for the name on the label. Of course, the music offered within is many times better than most. Sales aren't purely a product of industry hype.

It gets disturbing when I realize people are paying \$5.98 and \$6.98 list prices for the canned sound of groups like Three Dog Night, The Partridge Family, The Grassroots or The Carpenters. Others, like the jump-on-the-bandwagon efforts of James Taylor, his family and friends, the Osmond Brothers or Elton John grate on the nerves excessively.

All in all, the industry seems much too little art-oriented, with all this play and promotion and television appearances releasing three and four albums a year.

This is where the Top 100 theories of commercialism of record companies as nasty as it is, helps cover other artists.

All record companies have more artists than they have supergroups engendered by high-selling records some influence over the rest. It helps.

For every James Taylor there's a Paxton, a Tim Buckley and a Mac outspokenly angry protest-type poet. Paxton sings a lot about nature and what about how lonely and unhappy he is. Love. Meanwhile, Taylor tries a new record the money."

Although fine artists in their own right have achieved commercial success, all of them are better, more original artists. None of them has that ingrained middle-of-the-roadness — so nearly essential to rock stars.

Groups like The Kinks, Pink Floyd, Groovies, Seals and Crofts, Flying Burrito Brothers and Captain Beefheart, excellent bands around, are able to keep their count albums processing only due to the volume of music today.

And they're only a fraction of the survival through the current situation. Can any other industry make the same

'Wild Rovers' Typical Western

Two men ride slowly out of town, their saddlebag stuffed full of \$36,000. They have just completed a successful bank robbery and are making their getaway.

They laugh and joke and sing. They wheel, deal and carouse. Nothing is sacred to them. No, it's not Butch Cassidy and the Sundance Kid. It is Ross Bodine and Frank Post.

Bodine (William Holden) is an old cowboy with dreams of getting enough money someday to buy a ranch and enjoy the easy life in Mexico. Post (Ryan O'Neal) is a young cowboy with dreams of getting enough money now to buy a ranch and enjoy the easy life in Mexico. They're the *Wild Rovers* (Cooper 70).

With a good-natured "you'll never get nowhere punching cows" attitude, they scheme to rob the bank "in town." (Which town?) In fact, they rob the bank, getting their boss, Walt Buckman (Karl Malden) so angry

he sends his two sons to bring 'em back alive no matter what.

That's about the extent of the plot. The acting, when the actors aren't mumbling curses, is uniformly banal. Holden is wasted in a role so vacuous you start wondering if anyone could be so shallow. O'Neal as the wide-eyed, boisterous kid is also misused, as he looks toward Holden with the same wonder and devotion he had for Ali MacGraw in *Love Story*. There's even a frolic-in-the-snow scene, the kind he's known and loved for.

The dialogue ranges from nearly believable to pure asininity: "I don't think I'm gonna make it Bodine," Post says one night at campsite following an incident that gave him a gangrenous leg. "Sure, you will, pardner," answers Bodine.

Malden's part seems to be stuck in almost as an afterthought and he acts the

part, attempting to put a little western ranchers' philosophy into the film.

A little of the violence-breeds-violence credo from *The Wild Bunch* sneaks in, too, as the movie becomes kind of an exhibition of old tricks that were done better before.

The photography is sensational, scoping from the mountains to the prairies to beer glasses, full of foam. It is often the only advantage except the music. The score by Jerry Goldsmith is not only effective; it sounds good, too, and you don't even mind the fact it butts in a lot.

Blake Edwards is the man to blame for *The Wild Rovers*. He not only directed it, he wrote it. Edwards proves himself a master at recreating bits from old movies, and equally adept at producing thought-provoking blanks on his characters' faces.

In this flick, the GP could stand for Generally Predictable.

T.B.

Three Reviews Presented

In The Market For Music ?

Mona Bone Jakon

By now most people who come near a radio have heard of Cat Stevens. And his million-selling album *Tea For The Tillerman*, the record that made him an overnight success.

Actually, the success of *Tea For The Tillerman* is a testament to what a top ten single can still do for an artist. The album was selling only moderately before "Wild World" was put on a single.

With the single, people stood up, listened, asked "where'd he come from?" Yes, another man who came out of nowhere to become a big star, influence the music world and triple his concert price.

I don't want to get into where he came from. The fan magazines have told the details of his British birth, writing second-rate songs for second-rate groups, ending up in a mental hospital where he "found" himself and became the genius he is. Then he put out his album.

No. Then he put out his third album. The first two, *Matthews and Son* and *New Masters* had very limited release in the United States (until he became a success).

The third album was called *Mona Bone Jakon* and was released almost eight months ago, well before *Tea For The Tillerman*.

It's what people keep referring to as "that new album by Cat Stevens." This statement has influenced few people, though. *Mona Bone Jakon* has barely broken into the Top 100 albums.

Why? Because it's musically inferior? Partly. Because it's a different style of music? Partly. Because there isn't a single on it? Mostly.

Mona Bone Jakon is not the equal of *Tea For The Tillerman*, but is close enough to bother only the most discriminating pre-programmed listener. In fact, some cuts are vastly superior.

Now, if you expect that nice, kind-of-soft, minstrelly type of humanist philosophy rolled up in a tight, moderate rock package, there is some of that. But, here, the words and voice don't necessarily supercede the music.

Stevens tries his hand at rock, blues, folk ballad, rock 'n roll jazz. Gone is that big orchestra. What's left is Stevens' piano and guitar, a spare guitar, bass, drums and flute, with strings used very sparingly.

So, if it sounds like the instruments, the voice and the words bump into each other it is because they do. Dissonance is a primary trait on *Mona Bone Jakon*. The small number of instruments used and the resulting tightness of the vocals give the album an in-concert sound.

For students of rock artist history, *Mona Bone Jakon* is a goldmine. Not only good songs, but some of the second-raters are here.

It may not be extremely pleasant, but hearing a bumper or two as well gives a better picture of the performer. What they can perfect in a sound studio will always sneak out in a live performance.

Exceptionally good and effective are Stevens' love songs. (He wrote all the songs.) He definitely has a knack for composing pretty images: "And in the morning, when you filled my eyes, I knew that I couldn't do no wrong. So my mind began to memorize . . ." (Fill My Eyes) or "I used to trust nobody, trust them even less than words" (I Think I See The Light).

He can reach depths of mediocrity, however: "I'm going to be a pop star. Oh, mama, mama see me, mama, mama see me on the TV" (Pop Star).

Altogether, *Mona Bone Jakon* is a nice, unassuming little "popular" music album, presenting both the best and worst of an artist . . . almost the equal of his "debut" album.

Rock-On

Humble Pie/That's a drum roll on the "hum" . . . a little twangy bass on the "ble" . . . then "pie" with a sudden crashing of four octaves of piano keys followed by a sudden gush of du-bop-she-wops.

It's not quite as simple as all that, but the elements of rock 'n roll music and their proper use are exhibited extravagantly with Humble Pie's *Rock On*.

Humble Pie is another one of those British groups that just keep on coming year after year, to the chagrin of those who felt the British thing was just people following the Beatles' coattails and to the joy of those who knew better.

In common rock form, Humble Pie is four guys, playing drums, bass, lead and rhythm guitar. They add harp, organ and piano for variety. Mostly it's just uninhibited rock.

The best thing about Humble Pie is that they make you feel their music. No thinking is required. Either it grabs you or it doesn't.

The elements themselves are very grabbing. The lead guitar is reminiscent of Eric Clapton's best with Cream, and Humble Pie bears a remarkable similarity to Cream. The bass is deliberate, but subtle; the drumming strong and versatile. Piano, when it appears, is jazz-oriented.

Writing some of their own stuff and carefully selecting the rest, Humble Pie presents a veritable spectrum of rock, from the most serious and contemplative (Strange Days) to absurd satire (Red Neck Jump). It is the freewheeling spirit true rock demands.

Each song is different, an understatement. They are little bits of life, sexual morality, rotgut and messianic fervor. And each performed with a healthy rigor that slowly but surely drives it into your consciousness.

As far as being true artists, it's a question of position. If you're looking for pure, uncluttered rock (I prefer to call it impotent rock) this isn't the album for you.

If effecting purpose is your kind of art, *Rock On* lives up to its title.

Extraction

One of the trends in music has been solo albums by members of former groups — the Beatles, Bee Gees, Crosby, Stiles, Nash or Young, Van Morrison, Eric Clapton, Dave Mason, John Sebastian, to name a very few.

It should come as little, wonder, then, to Spooky Tooth fans to find a solo album by Gary Wright. Spooky Tooth is/was a minor British rock entity composed of five

members who got together to write and play jazz-rock songs.

Central to the group was Wright. When Spooky Tooth broke up about nine months ago, the members went their own ways. One of the results was Gary Wright's *Extraction*, an album with a very clever title meaning something derived from something else.

Wright was one of the major song contributors for Spooky Tooth. He is the major contributor on his own album, with songs about lost love, our crazy-mixed-up age we're living in, singing and this-is-my-statement-like-it-or-not, it's me.

It was him when he was with Spooky Tooth, too, but Wright never spent so much time asserting it before. Much like Crosby's *If I Could Only Remember My Name* and McCartney's *Extraction* relies less on its music than its originator for popularity. Ironically, that Gary Wright should be nearly unknown to American rock fans. (Some may remember him as a piano accompanist on *All Things Must Pass*.)

Gary has some admirable help in his behalf, including not less than three members of Spooky Tooth and bassist Klaus Voormann from the Plastic Ono Band. Madeline Bell, an almost-constant background in England is on this one, too.

All compositions are by Gary Wright with the exception of "I've Got A Story" and "The Wrong Time" written by McCracken/Wright. It's a shame, too. Hugh McCracken's talent for forming rock pieces are sorely missed. The two songs in question provide the greatest variance and versatility, both for musical background and supporting Wright's unsure tenor lead.

Other offerings like "Get On The Right Road" (no pun) give us Wright as political and moral philosopher. "Get Hold Of Yourself" establishes him as an emotional philosopher through his soul-searching advice to his woman.

Musically, *Extraction* is very strong, but repetitious. Wright suffers from not having the rest of Spooky Tooth in there along with him. As a poet-philosopher, Wright is about as effective as Ray Stevens.

Fortunately, Wright uses a jazz-rock base whereas Stevens uses a 1,875-piece orchestra, though he could do well to lay off those one-note pauses on his massive organ and stick to banging the piano.

Vocally, Wright sounds a lot like Spooky Tooth (of course), with whom he has reunited. For the unfamiliar, suffice it to say he resembles something like Ray Davies of the Kinks or Stephen Stills. If he could write like them . . .

— Todd Simon

Medias Res

, Not Art, Oriented

Todd Simon

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All in all, the industry seems much too sales oriented and too little art-oriented, with all this publicity and radio play and promotion and television appearances and groups releasing three and four albums a year.

This is where the Top 100 theory proves false. The commercialism of record companies, as despicable and nasty as it is, helps cover other artists.

All record companies have more medium-to-low selling artists than they have supergroups. And the profits engendered by high-selling records undoubtedly have some influence over the rest. It helps support them.

For every James Taylor there's a Phil Ochs, a Tom Paxton, a Tim Buckley and a Mac Davis. Ochs is an outspokenly angry protest-type political folk singer. Paxton sings a lot about nature and whores. Buckley sings about how lonely and unhappy he is. Davis sings of lost love. Meanwhile, Taylor tries a new rendition of "we're in the money."

Although fine artists in their own rights, none of the four has achieved commercial success. Indeed, in my view, all of them are better, more original, more effective artists. None of them has that ingredient — let's call it middle-of-the-roadness — so nearly essential to becoming a rock star.

Groups like The Kinks, Pink Floyd, The Flamin' Groovies, Seals and Crofts, Flying Burrito Brothers, Spirit and Captain Beefheart, excellent bands, some of the best around, are able to keep their contracts alive and their albums processing only due to the huge commercial volume of music today.

And they're only a fraction of the acts who enjoy survival through the current situation.

Can any other industry make the same claim?

Independent Study Programs Under Way

Free U may be through. According to Terry White, a member of the Student Senate Educational Affairs Committee, students "won't really need Free U" when independent study gets going in a semester.

White said in the fall there will be independent study courses that sophomores, juniors, and seniors can take. The courses will be one to three credit hours, either pass/fail or letter grade, and students "can choose what they want to do for credit. Independent study is really the next step up from Free U," where students didn't get credit.

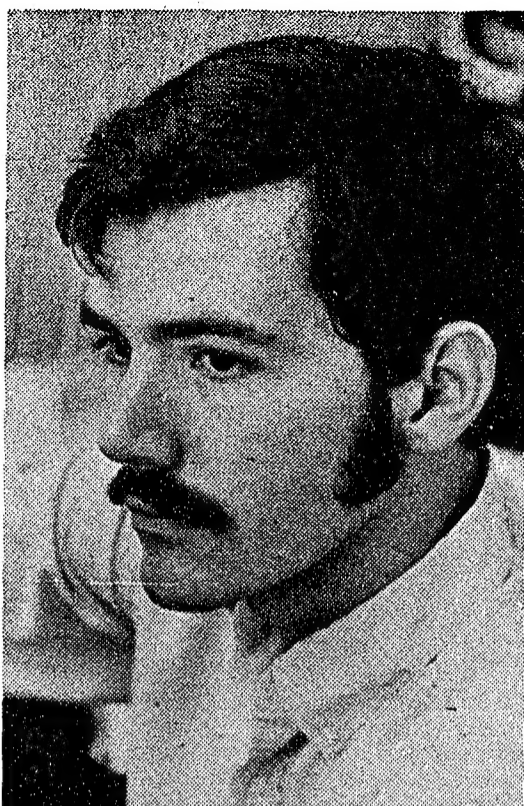
There already are independent study courses in Sociology, language, Philosophy, Engineering, and math, according to White, and the Political Science department is thinking of having a program where students could become acquainted with different forms of student government.

Mary Wees, committee chairman, said independent study "could turn out to be kind of nice. Free U was too drawn out." Miss Wees is also "thinking of doing something between semester breaks. You could sit down and talk to somebody," such as specialists discussing their trades.

The committee is also looking into a book exchange board and a Centennial College. The book exchange board doesn't have any elected members, it's simply an 80 foot square pegboard with cards on hooks listing books students have for sale.

White said "Mary Wees doesn't think it would be economically feasible" and Miss Wees said if a student used the board, instead of the books being bought and sold through the bookstore, they might charge more than the bookstore. Also, "I don't like to spend money too much. I have to look into it."

White said the book board would eliminate the handling charge of the bookstore. "The money the bookstore makes theoretically goes back to the students. It's been a long-running effort of student



Terry White thinks independent study programs will replace the need for a free university.

A Centennial College is another idea the government to see the bookstore's books. We're wondering why they won't show us the books."

committee is investigating. According to White, it would be a place where students could live, and take independent study courses, have teachers come in, or go to classes. The main difference between Centennial College and independent study is that the students would live in a building. "They can organize their courses better, get more faculty attention."

Wees said the committee was "branching out and trying to get something to look into. It's hard to make a decision on your own, especially when you only have four voting members on the committee."

She encouraged people to come to the Educational Affairs committee meetings, held in the MBSC every Thursday at 5:30. "It's too late after you've already spent the money to say that it wasn't a very good idea."

Naylor Censured

(Cont'd from Page 1)

resignation." On the other side, John Lohmeier thought "We should follow Naylor's action. I think anything else would really hurt the sorority."

Dean of Student Personnel Donald Pflasterer offered his opinion of the situation asserting, "I can see extenuating circumstances, but I don't fully agree with the President. However, we have sent a complete file to Mrs. Bowker, and it would seem reasonable to wait for her reply."

The Senate became somewhat polarized on the issue with one senator blurting, "I think we should dump their asses off campus right now!"

Senior representative Dan Powers, who originally asked for the investigation of the sorority, offered his evaluation of the whole situation chronologically.

Powers Accuses Pflasterer

He said he thought there were "racial problems in several organizations" and accused university administration of neglecting to enforce the Board of Regents' policy against discrimination.

He accused Dean Pflasterer of "sitting on the letter" he received from past Chi Omega president at UNO Carol Gould from "early February to the middle of April" without acting on her accusations.

He concluded with an amendment to Adams' resolution saying, "I think we should word the resolution to censure the administration in general for a lack of enforcement of Board of Regents' policy." Adams did not accept the amendment.

Cliff Herd, a member of the investigating committee, did not agree with censuring the President. "I think we were shafted, but I think the President has shown the Senate a lot of respect. He has made an effort." He later abstained in the voting.

After receiving word of the Senate's censure, President Naylor interpreted the action as "express(ing) their displeasure with my not doing exactly what they (the Senate) suggested."

He maintained, "We are making very much progress "in the matter and expects an answer from Mrs. Bowker and Chi Omega's lawyer in the near future. He likewise stands firm that to kick Chi Omega off campus at this time would be "precipitous."

Summer On The Tongue

(Cont'd from Page 2)

average adult feels drinking is a "social vehicle."

Commercially the profits would increase and the sweat could die down.

The most important point would have to be the facilities for the young adults to socialize would not be separated from the "real" world their parents deny them until they are of age (whatever that is).

It has been some time since this writer has attended a local public school. I remember vividly, however, there was a North Omaha, a South Omaha, a West Omaha, a Benson, a Dundee District, Blacks and Whites, Italians, Pollacks, Bohunks, and WASPS; we all stayed in our little corner of the world.

"Well and good" a middle-aged mother would probably say. "I don't want my kids rubbing elbows with them."

Paul says, "This is a terribly fragmented city. But, I've seen all kinds of people together at the Elmwood Park Rock Concerts; people that could have been from on the other side of the world as far as I was concerned."

Paul may have hit right on to the reason Omaha is such a "non-together" town. "Do-nothing committees may not be the answer and the mayor is right for casting doubts about its credibility."

Paul favored the concerts in the park. (Hard to say if he means before or after 8 p.m.)

This too, brings up valid consideration. "The mayor has eight kids and I'll bet he's thinking of what he would like for them when he is thinking of all the problems the young of Omaha faces," Paul pointed out.

Yes. There is a real fear that your kids will not have the opportunity to develop the way most healthy Midwesterners grow up. Confidence and hope goes behind the vote of every father casting a ballot for the mayor.

Paul says, "the people in Omaha are scared by the stories they hear of drugs, longhairs and runaways." He added they were "scared of something of which they know very little about."

He agreed that this fear produces a certain prejudicial reaction to the strange anomalies in town, but, they are not as blatant as the reactions are in other midsection American cities.

Paul recalled that when he was in San Antonio, Texas, someone asked what Omahans call "Spics." Paul replied that Omahans called them "people."

Paul compared the success of Phoenix, Arizona's drug program to the manner in which Omaha is facing the race relations situation. "We have a larger percentage of the U.S. Dept. of Labor money to fight the jobless problem, but we still have 24% unemployment among the blacks in this community. But, we are trying very hard to solve this."

What Paul is saying is, in areas where other cities are falling down, Omaha is trying to pick up the ball. And, we as Omahans aren't half as bad as the residents of our neighboring states.

Paul feels Omaha is "on the brink of change." "Someday" he says "people are going to notice that Omaha is a city."

He said this city is provincial but progressive.

Here is where my cry for uncle comes in. In the past six years the skyline has changed. The things happening here didn't happen ten years ago.

Late this Spring, after a walk through Fontenelle Forest, it occurred to me this was the most beautiful Spring that I had seen in Omaha.

Paul looked to the future and said he was excited about the proposed river-front development: "In ten years you won't know this city. It's going to change and change for the better."

If you can imagine a Peter Max Portrait of Paul Strawhecker with stars and planets in his brain looking for some where to land and make your own world, put yourself in his place; and you're here.

This place is ripe for molding, if you stay here and make it with the rest of you ilk.

"In ten years there will be new people doing the work," says Paul. "If you're young and are really interested I'd suggest you'd stay."

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WIDE WORLD OF ENTERTAINMENT

Athletic Club For CCS?

By Stan Carter

Believe it or not, the Eppley Conference Center is like a big set of hairy hands "strangling," (as Director of Campus Development Dr. Rex Engebretson put it) the conference and short course work of the university.

That's why you may see the eyes of campus developers and CCS deans glitter when they look at the Athletic Club at 17th and Douglas... not because the place has a lot of bars and a swimming pool, but because, as Dr. Engebretson said, "we could move in tomorrow without revising it in any way, shape, or form. Being designed as a club, it has numerous meeting rooms... a good circulation pattern, unlike a hotel or a theatre. We've looked at it as we've looked at other facilities... it's the best facility for our purposes... part of a long search for a downtown center."

Engebretson believed it was "financial reasons" that caused the Omaha Athletic Club to close about a year ago, and the owners, a "corporation of individuals... would rather sell it to the university." Toward that end, negotiations have started within the last week by the "buyers, trying to get our money together."

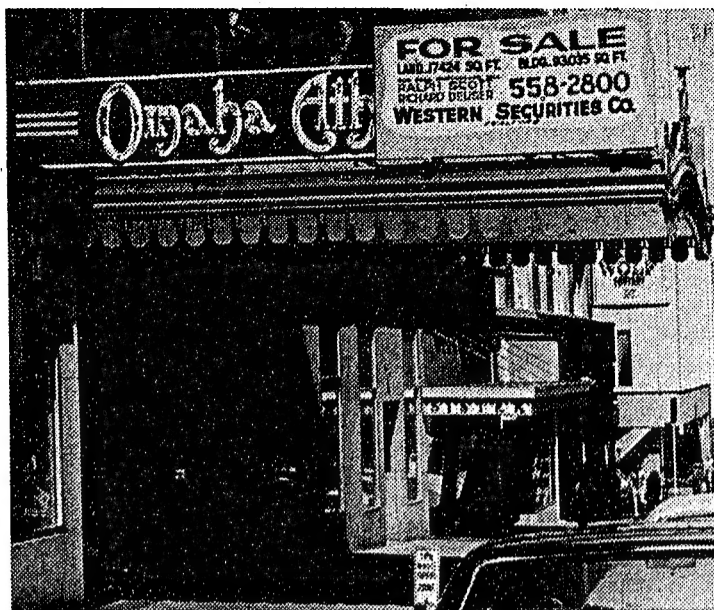
The good doctor hopes Chancellor Varner, President Naylor, and Regent Hansen will have talked with the owners before the July 12 Regents meeting, so the university could present the regents with the proposition for their approval. "We very, very much hope we can get this facility. Everyone is enthusiastic about the movement of the university into the downtown area."

That includes CCS Dean William Utley, who said his main concern is the conference facility, which could be moved to the Athletic Club "to more effectively serve the business community. Many of the people that we serve are employed in the downtown area. The campus situation is getting tighter, while the needs of the community are getting bigger."

This service to the business community would include non-credit, continuing education courses for downtown workers, because "continuing education centers are basically self-supporting entities," and wouldn't need to be near the library and other buildings, like the "intricately interlaced" courses at UNO. Utley said "the basic academic program will remain on campus."

It is getting to the point that conference center staff can't be added because there aren't any offices to put them in. Besides offices, the Athletic Club would be a "multi-service building."

Though the bars will be removed — state law — people could still get soaked in the swimming pool, something UNO now doesn't have. Utley said the hotel-type rooms could be used for people attending conferences. "We bring thousands of people a year to the city. (The club could) house university guests. There are only 35 rooms; I don't envision this would put the Hilton... out of business."



What appears to be the Omaha Athletic Club may end up being a center for the College of Continuing Studies.

There might be a university lounge at the site, where faculty or faculty wives could meet, and university people could stop in if they were downtown. There might be a university system office in the building, the Alumni office, and the Center for Urban Affairs.

Since it was called the Athletic Club, naturally it has a gymnasium, which Utley said could be "space for a nice auditorium," if it didn't remain a gym. There's also a ballroom, where university "affairs" could be carried on. Such things as the conferences would be "revenue producing types of activities" that could help pay for maintenance of the building, or could help pay for it, period.

Which brings us to the matter of finances. Engebretson said the university was hoping for financial help from a "downtown development group and the university foundation," the latter group being responsible for UNO getting the mysterious Storz property. There is no tax money for continuing education courses.

Whether UNO would rent or buy the property is "being negotiated... just so we can gain use of the facility," said Engebretson.

What will this multi-purpose, multi-level wonder cost? Engebretson said he'd "rather not say; it is in the negotiation stage. There's not been a purchase price set yet."

As for the Eppley Conference Center, it will be used for "academic purposes."

There are a number of advantages to using the Athletic Club instead of a building on campus... buying a building is cheaper than building one, current facilities are crowded enough as it is with other university activities, and many of the users of the conference center facilities are located in the downtown area anyway.

So it seems Jack LaLanne's loss is Dean Utley's gain... if UNO can get the Athletic Club.

Around Campus

Senators Taped

The University Senate Legislative Committee, in an effort to better acclimate state senators to the UNO environment, and, at the same time, provide political science classes with films on legislative activity, is trying to bring the Omaha delegation to the university for a series of video tapings.

Thursday provided the committee with the first session, as Dr. Bernard Kolasa, political science professor and university senator, arranged a panel discussion between two state senators and two faculty members and two students.

Senators Richard Proud and David Stahmer taped a discussion for university television station KYNE, channel 26. Following the taping the senators met with interested students and faculty members for an informal luncheon.

More tapings are planned and next Thursday will see Senator Glenn Goodrich and another senator (to be announced) interviewed by a different student-faculty panel.

Concert Sunday

A patriotic reading by Dr. Richard Lane, associate professor of English at the University of Nebraska at Omaha, will highlight an outdoor concert Sunday, July 4, at UNO.

Dr. Lane's presentation will be part of the Orchestra on the Green concert to begin at 7:30 p.m. on the lawn in front of the UNO Administration Building. The public may attend without charge.

The Orchestra will play "United States of America, Circa 1790" by Antonini during the reading. The Orchestra program also will include presentation of selections from "Hello, Dolly," a country-western medley entitled "Hullabaloo," and several compositions by Henry Mancini. These will include "Dear Heart," "Charade" and "More."

Kermit Peters, UNO associate professor of music, will direct the Orchestra on the Green.

Other outdoor concerts are scheduled July 18 and 25, at 7:30 p.m., in front of the UNO Administration Building. All will be free to the public.

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4 **"CACTUS FLOWER"** GP BOB & CAROL & TED & ALICE consider the possibilities

5 **"FUNNY GIRL"** GP ACADAMY AWARD BEST ACTRESS BARBARA STREISAND

6 **"WOODSTOCK"** GP

Gate Crashers

(Cont'd from Page 2)

Rumor Not Believed

Sir:
I do not believe the rumor that UNO student Michael Feters is an informer or a narcotics agent.

Tommy O'Neill

Newspapers New Flag

There is a new American flag flying these days. Like the one at Fort McHenry, it is being shot at, but it still waves.

Right now, newspapers are declaring war on deceit. With Daniel Ellsberg allegedly the Paul Revere of the printing world, the New York Times, Washington Post, Chicago Sun-Times, and Boston Globe have revealed facts from classified Pentagon Vietnam reports. True, the skimpy bits and pieces are not the whole story, and may be out of context, but the newspapers are letting the American people know about their government.

Ex-President Johnson considered the leak close to "treason." That's interesting, coming from a man who delved us so deeply in the most terrible and excruciatingly costly experience of man: war ... a war that has never been declared, but that LBJ said we would not "surrender" in; a war that has slaughtered the young, murdered their faith in "freedom," and ruined the economy.

The government talks of National Security. With American youth being dragged from their homes into an army of murderers and Junkies ... with a missile system that doesn't work ... with Richard Nixon chatting cozily with the heads of the notorious Teamster's Union ... with college graduates finding no employer with an open door but the menacing recruiting office, I'd say there was no national security for anyone but the politicians.

What's that blue rectangle up in the left hand corner of the new flag? A TV tube; for television journalism plays an important part in modern America.

CBS has been called a liar twice, one time for saying people starved in America, and again for saying the Pentagon put on a hard sell like everyone else marketing a product; in this case, National Security.

But the politicians must stop warily, for the news media is the only way they get to the people ... the only way most people learn what's going on anywhere, except, maybe, across the street.

Even a computer cannot function without input, and that's what reporters do: give input to the people about what's going on. And they'll do it with, or without the "help" of the government.

In short, sleep well tonight ... the New York Times is awake!

Sam B. Carlisle

Chi O Alum Ashamed

Dear Sir:

On a recent trip to Omaha, I heard of the University's dispute with Chi Omega. I spoke with the dean of women to get the details on the situation, and asked whom I should write to convey my feelings as a graduate of the University and a Chi Omega alumnus. This letter is the result of that conversation.

For some time I have felt that Greek letter social organizations were no longer viable institutions. It is situations such as have arisen at UNO that make me more convinced. I deplore Chi Omega's stand, or lack of same on the national level. But more than that, I question the failure of the active and alumni chapters to take a position against racial discrimination in rushing practices. My husband and I both applaud the University's firm stand on this matter.

On many occasions as an active on campus, I questioned the practices of Chi Omega in particular and the social fraternities and sororities in general. Perhaps these organizations are teachers of discriminatory behavior by virtue of their organizational structure. If so, that is sad indeed.

If not, I would urge Chi Omega to prove that the principles of human equality exist within the organization. If they do not, then I am ashamed to be associated with such a group.

Sincerely yours,
Mary Jo (White) Welch, '59
3 S. 235 Shagbark Lane
Glen Ellyn, Illinois 60137

Malkowski Crusades

For Rich And Plants

James Malkowski, executive director of the Fontenelle Forest Nature Center and crusading ecologist has come to the aid of UNO's western neighbors.

He spoke about the "negative environmental impact" of UNO's proposed westward expansion.

It sounds almost like a sob story when he says the expansion plan would "take some of the most beautiful, well-kept homes in the community."

Is this a new kind of ecology? Where was Malkowski when Creighton University expanded into poor areas? It's that type of expansion that has negative environmental impact.

People with little money were forced to find new homes when Creighton expanded. There's not one resident west of UNO that is poverty stricken.

Mr. Malkowski should confine himself to his area of expertise: plants and animals, not people.

Steve Priesman

Evaluation Ready Soon

When students line up at the registrar's office for the fun process of Registration Roulette (trying to get all your classes to fit your schedule without finding one closed), they'll notice a desk with 4,000 free copies of the Student Senate teacher evaluation on it.

The 40-page booklet will contain 150 evaluations, and will cost \$1,100 to print.

The creator of the evaluation, Terry White, said the booklet also contains a "private evaluation of the Biology Department; They wouldn't participate in the evaluation," so White had graduate students evaluate the department. "We're going to recommend no one take Biology 102," said White, explaining that six professors teach 800 students per semester. "If (students) are not Biology majors, we'd just as soon they wait till the course is straightened out."

White said his evaluation had been confused with the "merit" evaluation system protested by some faculty members. The two differ, because the Student

Senate evaluation is published university-wide, while the merit evaluation is longer, repetitious, and is returned only to the professor evaluated.

White pointed out that the head of UNO's branch of the Federation of Teachers, Eugene Freund, was against the merit evaluation, but in favor of White's.

White said there had been "a certain amount of misinformation about it ... it was confused with the merit evaluation ... I think we'll get twice the response next time."

However, White would like to combine his evaluation with the merit one, working with Dean Gaines and the Faculty Senate committee in charge of the merit evaluation.

White doesn't know how many students filled out this year's evaluation, but feels it was "a large majority of the kids in the classes involved." Though three teachers rated unusually low with students, White said the overwhelming majority of teachers got good evaluations from their students.

Senate Votes For Plan

At the last meeting the Student Senate voted nearly unanimously to accept the campus plan as developed by Caudill, Rowlett, and Scott architectural firm. After listening to the presentation of the plan from Dr. Rex Engebretson, campus planner, the senators, except for graduate representative Fred Adams voted to support the plan.

In other action, student government by-laws, as presented and amended by senior representative Dan Powers were passed. Powers' amendment called for SPO to be an agency of student government, with the SPO president to be named by the Student President and approved by two-thirds of the Senate.

Student President Jim Zadina opposed the amendment because he thought Student Activities Coordinator Rick David should be allowed the opportunity to implement some of the ideas he had told Zadina.

The appointment of Student Treasurer was once again postponed because a two-thirds approval of the entire Senate is necessary to confirm the appointment. Zadina placed Colleen Murphy in nomination about one month ago.

Pi Kappa Phi, a newly organized fraternity on campus received a slim majority to gain final approval as a recognized campus organization. This action preceded the censureship of President Naylor.

Looking For A Roof?

How About A Roommate Or Renter?

The Student Housing Office may be able to solve your problem with a free service to locate the kind of roof you're looking for.

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